

WINTER SCENES

four songs on texts of D.G. Jones

(1997)

Karim Al-Zand

for mezzo-soprano,
harp, flute and viola

PROGRAM NOTE:

The four poems in this short cycle are by the Canadian poet D. G. Jones. They come from diverse collections, but are united by a common theme: winter. They are arranged in a chronological or 'seasonal' order, beginning with the cold of deep winter in *February*, to the rejuvenation of spring in *Thaw*. In each poem, the overall meaning hinges on the last lines, even the last word. They have a kind of 'upward' turn at their ends, an optimistic revelation.

Winter Scenes was commissioned to be presented to an audience of novice music students. Thus the songs were meant, in part, to illustrate various musical constructions: a passacaglia (*February*); a canon by inversion (*Winter Hills*); a melodic palindrome (*View From My Window*); the use of modes (*Thaw*).

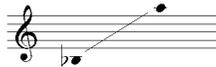
Dari Alzard. November 1997

Premiere performance: *Winter Scenes* was written in fulfillment of a commission from the Fromm Foundation at Harvard University and Harvard's CORE curriculum course B-51: 'First Nights.' It was premiered on December 16 in Sanders Theatre at Harvard University for that class. The performers were Jacqueline Zander (mezzo-soprano), Virginia Crumb (harp), Susan Gall-Hampton (flute), Scott Woolweaver (viola).

PERFORMANCE NOTES:

The flutist doubles on alto flute in songs I. and III. This is a transposed score: the alto flute sounds a fourth lower than written; harp harmonics sound an octave higher than written. Accidentals apply throughout the measure in their own octave. Cautionary accidentals do not imply a relaxation of this rule. The lowest two strings of the harp are tuned to C# and Db.

The range of the mezzo-soprano part:



DURATION:

I. February	4' 30"
II. Winter Hills	2' 00"
III. View From My Window	1' 00"
IV. Thaw	3' 30"
TOTAL	11' 00"

TEXT:

I. February

The February night refines the air
That all these empty corridors
Of stony city walls now biting wear
Like polished steel from a cold forge.
And men are deeply moled within those walls
To hibernate in their own heat;
Outside their windows the high moonlight falls
To bear against the tempered glass.
Small blades of snow curl round a lamp below,
A coal-black tree now crack a joint,
And the tall air like a frozen bow
Draws its arc across the sky.

Yet in one night of rotting snow, the shaft
And bow will crumble unreleased,
And all these windows open to a draught
Of singing spring and its relief.

II. Winter Hills

The grey hills, like whales,
Journey in the winter sea;

I hardly know if I'm alive,
Or shall ever love again -

Unless I journey with the whales
To where the hills rise up: green.

III. View From My Window

The hillside has been hidden
And the stones
Come up out of the snow
Like flowers.

IV. Thaw

When the snow melts to the ground
leaving between hillocks of snow
many little pools where
green grass and dead leaves grow,
the currents which run from pool down to pool
are too slight to be seen,
yet they ripple the pools as though
all earth were trembling in its frame.

D. G. Jones

February, *Winter Hills*, and *Thaw* from [Frost on the Sun](#), Contact Press, Toronto, 1957, *View from My Window* from [Phrases from Orpheus](#), Oxford University Press, Toronto, 1967.

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WINTER SCENES

Four songs on texts of D.G. Jones

Karim Al-Zand
(1997)

I. February

Slowly, stark, with rubato ♩ = 56

Mezzo-Soprano

Flute

Viola

Harp

melancholic mp
The Feb-ru - ar-y night re - fines the air that

ALTO FLUTE
mercurial mp
pp < p > pp

mercurial mp
pp < p > pp

p *mf* *p* *mf*

5 *poco cresc.* *mf* (in 3f) *mp*
all these emp - ty cor - ri - dors of ston - - - y cit - y walls.

espres.
ppp *ppp* *p*

espres.
ppp *p* *ppp*

mp let vibrate *no cresc.*

B \sharp
F \sharp

10 *mp* now bit- ing wear *mp* like pol- ished steel *p* from a

mf *pp* < *p* > *pp* *mf* *pp* < *p* > *pp*

p *mf* *p* *mf* *pp* < *p* > *pp*

p *mf* *p* *mf*

E:

14 cold forge *mf* and men are deep- ly

pp *mfp* *pp* *mf* *p*

pp *mfp* *pp* *mf* *p*

pres de la table *mf* *p* (ord.) *p* (small accent) *mp*

C: F: E:

18 moled with- in those walls to

mf *p* *mf*

mf *p* *mf*

p *mp*

21 *cresc.* *poco f* *mp* *mf*
 hi - ber - nate in their own heat in their own heat out - side their

p *pp* *mf*
p *pp* *mf*

mf poco seco *mf*

B \sharp F \sharp G: B \sharp E:

25 *mf* *mp*
 win - dows the high moon - light falls to beat a - gainst the

mf *p* *mf* *p*
mf *port* *mf* *port* *p*

p *mp* *mp*

(gliss) *S \sharp - -* *S \sharp - -* *S \sharp - -* *S \sharp - -*

Tensely $\text{♩} = 72$

29 *agitated* *mp*
 tem - pered glass small blades of snow curl

p *fp* *pp* *mf* *pp*
p *fp* *pp* *ppp* *ord.* *IV III (sim.) lightly* *quicksilver* *10* *9* *(trem.)*

pres de la table *f* *(ord.) mp l.v.*

C: *S \sharp - -* *l.v.*
 F \sharp

33

round a lamp be - low a

cresc.

6 6 11 12

f

poco cresc.

f *sub pp*

mf *cresc.* *f* *mp*

35

coal black tree now cracks a

mf

as before

9 10 6

mf *p* *cresc.*

cresc.

mf *cresc.*

E₂

37

joint and the

f *ad lib.* *short mf*

bring out *tr* *benf* *TO ALTO FLUTE* *short*

3 11 *benf* *move toward the bridge ->* *(sul pont.)* *con sord.* *short*

f *benf* *move toward the soundboard ->* *short*

benf *short*

C₂ F₂ D₂ A₂ E₂

Maestoso $\text{♩} = 56$

39 *dramatically*

tall air like a fro - zen bow draws its

whispering

sul tasto ppp
whispering

pp *slow to fast*
broadly

pp *ff* *pp*

l.v. l.v. l.v.

ff *ff* *ff*

G₂ C₂ E₂

42 *cresc.* *f* *molto* *pp*

arc ac - cross the sky

TO FLUTE

bring out lower voice slightly *senza sord.*

mp *ff* *mf* *f* *p*

l.v. l.v. (non arp.) (r.h.)

D₂ F₂ G₂ D₂

$\text{♩} = 72$

46 *anxiously p* *mf* *mf*

yet in one night of rot - ting snow the

mf *cresc.*

volatile
pp < mf *pp* *mf* *pp* *mf* *pp < mf* *cresc.*

f *p* *mf* *p* *cresc.*

E₂

50 *cresc.* *f* *ff* *sub.p*

shaft and bow will crum - ble un - re - leased

pocof *f* *ff* *sub.pp* (IV) *sub.pp*

mf *cresc.* *f* *pp* *ethereal*

11.8 C₃ F₃

53 *ppp* *p* *mp* *f* *becoming more ardent*

and all these win - dows o - pen to a draft of

ppp *pp* *p* *mp* *mf*

ppp *pp* *p* *mp* *mf*

ppp *p* *mp* *mf*

E₃

56 *mf* *espres.*

sing - - - ing - spring

mf *mp* *mp* *p*

mf *mp* *p*

C₃ F₃ A₃ E₃ G₃

♩=56

poco rit.

59 *p*

of sing - ing spring and its re - lief.

ppp

pp *ppp* *pppp*

pp *ppp* *pppp*

pp *pp* *ppp*

p *l.v.* *ppp*

A# E: F# G: D:

II. Winter Hills

Moderato, placid, unhurried ♩=66

floating above the meter
(as if in 3) *mp*

The first system of the score features a vocal line in 4/4 time with lyrics "The grey hills like whales". The piano accompaniment includes a right hand with triplets and a left hand with a pizzicato triplet pattern. Dynamics range from *ppp* to *mp*. Performance instructions include "floating above the meter (as if in 3)", "espres.", and "let ring throughout".

The second system continues the vocal line with lyrics "jour - ney in the win - ter sea". The piano accompaniment maintains the triplet patterns. Dynamics include *pp*, *p*, and *mp*. A circled section in the piano part is labeled "A,".

Slow, freely, dream-like ♩=56

The third system begins with a vocal line in 4/4 time with lyrics "I hard - ly know if I'm a - live or shall ev - er love a -". The piano accompaniment features a complex texture with triplets and a 9:8 ratio. Dynamics range from *pp* to *poco f*. Performance instructions include "take time", "prominently", and "9:8".

B \sharp G \sharp C \sharp A \sharp B \flat F \sharp A \sharp D \sharp

f poco rit. **Tempo Primo** *mp*

gain un - less I jour - ney

ppp *arco* *8va* (II) *pizz.* *3* *3* *espres.* *p*

f *p*

G₂

10 *mp*

with the whales to where the hills

cresc. *mf* *p* *arco* *8va* (III) (II) *pp* *poco* *sim. for each note*

A₂ G₂ D₂ B₁

13 *mp* *mf* *pp* *mp* *p*

rise up green.

pp *p* *pp* *p* *arco* *8va* (I) (I) *p*

C₂ F₂ A₁

IV. Thaw

Quickly ♩ = 116-120*

Tacet to m. 33

FLUTE

con sordino

sul pont. *furtively*

rustling

always *pppp* (in the background)

pppp *ppp* *pppp*

ppp *pppp*

pp

pp

5

furtively

pppp *ppp* *pppp*

sempre sul pont.

senza sord.

ppp *pp* *ppp*

11:8

pp

pres de la table

somewhat prominently *p*

8

ppp *p*

ppp *p*

pp *poco* *pp*

pp *poco* *pp*

ord. *pp*

ord. *pp*

* N.B.: This song is to be played quietly throughout. Dynamics are relative to the *ff* climax in m. 92 --which still should not be too loud.

12

pp p poco mp *ft.* *sfpp*

pp p poco mp *ft.* *sfpp*

p *mp* *pp*

13:8

C:

15

mp *mp* *mp*

tr *tr* *tr*

mp *mp* *mp*

mp *pp* *pp*

gliss. *gliss.*

(3.) (3.)

18

mf *ft.* *sfp* *mf* *p*

mf *sfp* *mf* *p* *III* *ppp*

mp *pp* *mp* *bisbigliando* *pp*

23

ppp *pp* *molto mf* *mp* *mf*

pizz. *arco*

pp *molto mf* *mp* *mf*

gliss. *(sim.)* *gliss.* *gliss.* *gliss.*

(3.) *(sim.)*

non legato

27

mp *sub. ppp*

mf *mp* *sub. ppp*

gliss. *gliss.*

pppp (as before)

tr.

30

Slowly, ad lib.

pp

When the

decresc. *5* *5* *5* *5* *9.8* *niente*

decresc. *9.8* *7.4* *7.4* *3* *3* *niente*

con sordino

brightly

pres de la table *3* *p* *ord*

somewhat prominently *pp*

C; *G*;

A Tempo

34 *dying away* *pppp*

snow

pppp *poco cresc.*

pppp *poco cresc.*

mf *pp*

B₂ F₂ A₂

38

pp *ppp* IV

pp *ppp*

pp *ppp*

pp *p*

41 *p*

When the snow melts

pp *pizz.* *pp*

p *ppp*

C# F#

44 *mp* *poco* *p*

to the ground

p *whispering tr^b* *pp* *p* *p*

p *arco whispering tr^b* *pp* *p* *p*

pp *gliss.* (3.) *p*

F₃ B₃

47

mp sfz *pp* *p* *pp* *ppp*

mp sfz *pp* *p* *p* *ppp*

pp *gliss.* (3.) *p* (sim.) *gliss.* *mp* *gliss.* *ppp*

pp *gliss.* (3.) *p* (sim.) *gliss.* (4.)

F₃ b

50 *mp* *pochiss.* *mp*

leav - ing be - tween hill - ocks of snow

pp *p* *cresc.*

pp *p* *cresc.*

p *L.v.*

B₃ D₃

54 *tensely, well-marked*
mp 3 3
 man-y lit-tle pools—
mp *sfz* *pp* *p* *p*
tr^b *tr^b* *tr^b*
senza sord. *pp* *p*
giocoso *p*
 D₂ F₂ C₂

58 *mp* *mf*
 where green— grass and dead—
p *mf* *mp*
tr^b *tr^b* *tr^b*
p *mf* *mp*
tr^b *tr^b* *tr^b*
p *mf* *mp*
mp
 G₂ C₂ F₂

62 *sub.p* *ppp*
 leaves grow,—
p *ppp*
tr^b *ppp*
p *ppp*
rustling
sub.pppp (as before) *ppp* 9:8
sub.pp
 A₂ B₂ F₂ D₂

66 *anxiously*
ppp

the cur-rents

pp which run

furtively

pppp *ppp* *pppp*

sul pont.

pppp *ppp* *pppp*

ppp *pp* *ppp*

11:8

pp

pp

C:

69 *p*

from pool

cresc.

down

to

pool

mp

pp

mp

ord.

pp

mp

13:8

p

mp

C:

72

are too slight

to be seen

p

poco

sfp *mf* *pp* *ppp*

sfp *mf* *pp* *ppp*

ppp

bisbigliando 8^{va}

ppp

D,
A,

77 *pp* *cresc. molto*

yet they rip - ple the pools as though all

pizz. *p molto* *ppp* *cresc.* *mp*

arco *mp* *molto* *ppp* *cresc.* *mp*

pp *p*

C: B, G,

81 *mf* *f*

earth were trem -

mf *pp*

mf *pp* III

mp *mf* *pp*

F:

84 *mp*

- bling

p *pp*

11:8

C: F:

87 *ecstatic mf cresc. molto*
 in its

p mp mf poco f

p mp mf (3.)

F \flat B \sharp

90 *f cresc. ff*
 frame.

f cresc. ff

f ff

f ff

f cresc. gliss. (sim.) gliss. gliss. ff

(3.) C \flat (sim.) B \sharp A \sharp (4.)

93 G.P.

trembling sub. pppp p niente

sul tasto trembling tr. sub. pppp p pppp p pppp pp niente

sub. pppp pppp niente

D \flat ppp

